

# SHRIEK!

**THE HORROR FILM FAN MAGAZINE**

**No.3 50¢**

"DRACULA, PRINCE OF DARKNESS"

"THE FACE OF FU MANCHU"

"RASPUTIN, THE MAD MONK"

"THE REPTILE"

"THE ZOMBIES"

"ONIBABA"

PREVIEW  
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"THE  
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**Shriek Exclusive: THE LONELINESS OF EVIL**





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# SHRIEK!

**3** Summer 1966

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Edited by Frank N. Stein.

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Dennison Thornton

Reg Williams

Tony Tweedale

The British Film Institute.







"When he is  
undead demon  
explodes into  
quick speed of

IN THIS SPECIAL  
INTERVIEW WITH THE

**CROWN  
OF**

**CHRISTOPHER  
LEE**

**SHRIEK  
exclusive**

**The**

in action, the demon that is within him, the  
which is always clawing to get to the surface,  
the most tigerish ferocity and tremendously  
movement." Christopher Lee on DRACULA.

**PRINCE  
TERROR**

**LEE** *Describes*



Christopher Lee, Prince of Terror, as the master Vampire  
in the new film, DRACULA, PRINCE OF DARKNESS.

**Loneliness of Evil**







FOR SOME OF his horror roles, Christopher Lee has been described as "starkly statuesque and satanic", an actor who "updates the gloriously ghoulish tradition begun by Lugosi, Karloff and Rathbone". Yet Christopher Lee in time may be remembered as the greatest of the kings of horror for his greater range of versatility. Not for him a one-character identification: he has played Frankenstein's Creature, the Mummy, an Oriental menace, and, of course, Dracula. Yet off-screen he is a quiet, very eloquent fellow who "wouldn't hurt a fly". "It's perfectly logical," says Lee "when you think about it. All classic villains are the epitome of dignity."

Like Dracula himself, Lee has rich, noble blood running through his veins. He was born in London, in a street not far from Victoria Station, on May 27, 1922 as Christopher Frank Carandini Lee. The Carandinis, on his mother's side, are among the oldest families in Italy and featured prominently in the affairs of the Holy Roman Empire and Charlemagne. One of his earliest ancestors is buried in the Pantheon next to Raphael. At one time, the Carandinis intermarried with the Borgias.

Christopher Lee was educated at one of England's leading public schools, Wellington College, where he distinguished himself in the Classics. After leaving college he worked for a while in an office in the City of London, but on the outbreak of war trained as a fighter pilot with the Royal Air Force; he was later transferred to Intelligence because of his knowledge of languages.

His interest in acting came after the war, when his cousin Count Niccolo, Italy's first post-war ambassador to Britain, introduced him to an executive of Two Cities Films. A less prophetic executive had declared "Why do agents waste my time sending people like you to see me? Your height—well over six feet—is against you. You will never be

In the role that started his career as a Terror monarch, as the Creature in THE CURSE OF FRANKENSTEIN.



In DRACULA—an abhuman entity who is controlled by a force that is beyond his own powers of control.



a film actor!" Contrary to this prediction, within three weeks of the interview he was given a part in *Corridors of Mirrors* . . . only a one-line part. Subsequently the parts grew larger and larger, he appeared in *Hamlet*, *Scott of the Antarctic*, *Captain Hornblower R.N.*, *Moulin Rouge*, and *A Tale of Two Cities* among other films. He also had the advantage of being able to do his own stunt work, being an expert athlete, boxer and swordsman. But it was in 1956 that the real turning point in his career came when he was cast by director Terence Fisher to play the Creature in *The Curse of Frankenstein*.

ABOUT HIS horror parts, Lee has said, "I coined a phrase, which has become a sort of motto—'the loneliness of evil'. I have always tried to invest even the lowliest of 'creatures' with nobility and they are yet too deeply pathetic. There are some people who



Christopher Lee as THE MUMMY.

imagine playing a monster of a vampire is chicken feed—in this last film *Dracula* doesn't even speak but believe me, it's the very devil to bring it off!" With his subsequent roles in *The Mummy*, *The Man Who Could Cheat Death*, *Corridors of Blood*, *Two Faces of Dr. Jekyll*, *City of the Dead*, *Terror of the Tongs*, *Pirates of Blood River*, *The Gorgon* and *The Face of Fu Manchu* he has become known as the CROWN PRINCE OF TERROR.

Recently Christopher Lee returned to Bray Studios—the Hall of Horror, as the home of Hammer films has become known—to make *Dracula*, *Prince of Darkness*, and *Rasputin, the Mad Monk*. From outward appearances Bray looks like anything but a "Hall of Horror". From the outside it looks more like a country retreat for a retired gentleman, being set in picturesque surroundings by the banks of the Thames river. But as one drew close the outdoor "set" of *Dracula's* castle came into view, and beyond it the small (by Hollywood standards) sound stages of the studio itself; there are only four in all, but they have housed most of the Hammer horrors. When I arrived, Christopher Lee was relaxing in his dressing room, while, down on the set, a blood-drenched body was suspended over a coffin (the blood, in the story, drips from the dead man onto a pile of ashes out of which materializes the living form of *Dracula*). I asked Christopher Lee what depth of characterization he could get from parts like *Frankenstein's* Creature and *Dracula*.

"'Depth', of course, is the operative word. I think one is limited to a certain extent by what is, in fact, in the script. The rest is a combination of one's own imagination and one's thought; the way in which one looks on a particular character; and, of course, direction. I try to give an impersonation, or if you like make a 'creation', which is real, which is believable. I stress the human element. I stress the sadness, the loneliness of evil. I try to react to every given situation according to how I think this particular character would react.

"For instance, in *The Curse of Frankenstein* the depth of characterization was inevitably limited by the fact that I didn't speak. But, on the other hand, a certain walk, a certain reaction, a certain thought going through my mind, was very important to the interpretation of the character. I had a damaged brain, so therefore I walked slightly lop-sidedly; and everything I did I did almost as if it was forced out of me, as if I was rather unwilling to do it, controlled by somebody else's brain—not my own.

**IN THE CASTLE OF THE LIVING DEAD, Chris Lee plays a Count who possesses a liquid which will petrify any living creature.**







"In *Dracula*, I had a much more human personage. Again, it's very difficult for anybody to tell you how to play a performance of this kind. Admittedly it comes out of your own brain for the most part. In *Dracula* I tried to stress the nobility of the person and his immense power, his immense presence, his immense stature. Most of it is from my imagination; the rest of it is external."

What is your concept, then of *Dracula*?

"I see him first and foremost as a nobleman, a *man* of great dignity. You notice I emphasize the word *man*. A man of great power, of great presence, physical impact, a man of brooding stillness.

"When he is in action, the demon that is within him—the undead demon which is always clawing to get to the surface—explodes into the most tigerish ferocity and tremendously quick speed of movement. I see him as an inhuman, or 'abhuman' perhaps would be the right word—an abhuman entity who is controlled by a force that is beyond his own powers of control. After all, according to the book he was a great leader, a great general, a great person in every way. And I try again within the limitations of the script and of the story, to emphasize this power, not just physical, but the effect of the man's mental capacity. The ferocity is very important because there is the vampire, the unquenchable, unslakable thirst for blood, because it's their existence."

DRACULA, in fact is the only character that Christopher Lee has played twice. In playing him again, does he have to start the characterization again from scratch or can he expand on that already created in *Dracula*?

"That's a very interesting question, because in this particular instance the answer is 'both'. I did the first *Dracula* between seven or eight years ago, and I always mentally said to myself I wouldn't do another one, purely and simply because I don't wish to be associated entirely with one part perhaps; and also because I wish to expand my area of creative endeavor. I want to play more and more and more different things, and vary the themes as much

as possible with every different character that one plays.

"However, such is the greatness of the role that I did agree to play it again, although this probably will be the last time . . . even that I'm not sure about! I did, in a sense, start from scratch, because the story is different. I'm eight years older of course and therefore look a little bit different. I do start from scratch insofar as one starts from scratch with every part one plays, whether it is the same one or whether it is a new interpretation and a new story.

"As to the second question, I have found in this picture from watching the rushes, and from remarks passed by other members of the cast, that I do appear to be giving different facets to the interpretation of the character. It may not be entirely deliberate; it may be just subconscious in the way I'm playing it. He might be slightly more tigerish, he might be slightly more withdrawn on the other hand.

"It certainly has been both. It definitely started from scratch, insofar as it was a fresh story with a slightly different interpretation thereby. And definitely there has been an expansion because I'm eight years older and am eight years more experienced as an actor. Perhaps there are certain touches that I bring in, certain things that I do, which I wouldn't have thought of before!"

THERE SEEMS to be an implication in the title, *Dracula—Prince of Darkness* that they are trying to find a fresh approach to the character, rather than just following up the success of the first one as other films have done, as with *Brides of Dracula*, etc.

"This got out of control in America during the period when this type of picture was very popular . . . well, it's never really lost its popularity. But I maintain we do them far better in Britain. I think we have more sincerity, better backgrounds, better production values, better everything. It got out of control in America where it got to the point of being almost ludicrous; it became a parody where you had *Dracula*

meeting Karloff, and the Wolf Man meeting Bela Lugosi, and meeting Abbott and Costello and so on. This is going so way out it is no longer even genuine cinema.

"As to *Dracula*, *Brides of Dracula* and *Dracula, Prince of Darkness*: the first *Dracula* we did was a new story; it was not based on the original, which I think is a pity. I still think that the original story as written by Stoker, if filmed as he wrote it, could still be the most exciting of all. There are some stupendous things in it. I'm always trying to suggest that they put in the occasional touch into the films we make, like the man shaving in the mirror and seeing nothing behind him; and the summoning of the wolves from the top of the castle turrets; the shipwrecks, and the actual death of *Dracula* with his head being severed. All these things are tremendously exciting and I'm still hoping that one day they will be brought in.

"The original *Dracula* that we made was a completely new story, and a very effective one. The second one, *The Brides of Dracula*, I always felt was a mistake—first of all because they used the name of *Dracula*, and he didn't appear in the picture at all, which I felt was cheating slightly. Secondly, if you are going to use the name of *Dracula* you should inevitably have the actor associated with that part in the film. I'm not complaining because I wasn't in the picture; I'm just saying that it didn't make sense to me.

"This one, *Dracula, Prince of Darkness*, is obviously being made because the original was so successful. The original is now being re-shown all over the United States with an equally large success, and the production powers that be decided it was well worth while making another. Well, they have changed the mixture and the magic slightly. They had to think up a completely new story, particularly the ending which is always very tricky—how to bring him back, and how to kill him off again, presumably in such a manner as to leave room for a third! They have, I think, succeeded in this one. I think this is going to be every bit as effective as





the first, insofar as any sequel can come near the original, which they really never do. *Prince of Darkness* is a good title, associated with Lucifer, associated with Satan and so on. But there is still room for development of this subject to a much larger degree!"

TO WHAT extent do these films change to fit contemporary moods? For example the recent films of Roger Corman seemed to have developed to a stage where they are almost tongue-in-cheek.

"I don't think these are at all; they've never been tongue-in-cheek in any way whatsoever. I think we've approached these pictures—at least I do and I know

the director does—with tremendous seriousness and absolute utter conviction; one plays it to the very hilt. You must know just how far that hilt is, knowing just how far you can go before you cross that minute, razor-sharp line between conviction and improbability, therefore possibly having the wrong effect on your audience. After all, we're dealing with an audience today which is easily moved one way or another, and sometimes in the wrong direction. It is very easy to laugh in the wrong places, where laughs are possibly from bravado or nerves. But I'm pretty sure we can say we've never had a laugh in the wrong place, because we do it with such complete conviction,

because we have all the requisite mixtures, all working together as a whole—production, photography, sets, backgrounds, story, performance and direction; all these things seem to combine so well, which is where we have a tremendous advantage over the American type of picture and where we have made it, so to speak, our very own."

"I think that Hammer must be congratulated in this particular instance for having stuck consistently to a pattern which has always been successful, and I think will continue to be. Above all, we place it in a period of history where the strange and the weird is perhaps more believable. We don't bring it completely up to date, either in our



script, our language or our playing. We always have it in a period in which, for the majority of the audience today, it is something beyond their knowledge. It isn't the contemporary style with which everybody is so familiar."

It's really a relic of folklore, isn't it?

"It's a relic of folklore, part of the legend of fantasy, the unreal. I think people love to escape into these dream worlds."

Like a lost weekend in the Bavarian forest?

"Yes, I suppose you could say that, or the mountains of Transylvania, which is a little further east, behind the mountains of Czechoslovakia, in Roumania. Don't forget this is the center of the

world from which stems the Vampire legend, because of the immense amount of belief even to this day amongst the county people. They still hang up garlic and crucifixes. They still won't pass the churchyard at night. They still believe in witches and vampires, very definitely. It isn't just superstition; it's very much with them in their daily lives."

Yet these are not the countries producing the horror films.

"No, but they were. At one time the Czechs made this kind of picture. The Germans made *Nosferatu*, of course. But they seem to concentrate more on the contemporary cinema today. This may be because they consider that's

what their resources are best qualified to do.

"I think we summon up a world unknown. We summon up the mists of the weird and strange and macabre. And I think this is a very difficult thing to do. I don't think people begin to understand how difficult it is to play these parts and convince people.

"It's even more difficult, so far as I'm concerned in *Dracula*, *Prince of Darkness*, because I don't speak. In the book, of course, Dracula spoke without stopping pretty well; and in the first *Dracula* I spoke for at least five to ten minutes at the beginning of the picture, because, at that time, I was to all intent and purposes a perfectly nor-

As the Terror from the Orient in THE FACE OF FU MANCHU.





mal human being. But in this one, because it's a resuscitation into the immediate vampire form, I'm already the 'beast', the demon. So I don't speak; there's really nothing I could say."

CANNOT Dracula be played along the lines of a charmer, or a confidence trickster, which in a macabre way he is?

"I would call him a charmer, perhaps; he has to exercise an immense fascination. As for a confidence trick, let's face it; a confidence trickster or con man is someone who is trying to get something out of somebody for nothing. You might say that this applies to the fact that he is trying to drain them of their life force without having to give anything himself. He's certainly a charmer; he must be. There's a strong sexual potential in this sort of story, which is connected with the primitive aspect of blood being virile, and everything connected with it."

To what extent does he think that "horror" as such plays an important part in these films?

"To a very strong extent. After all, horror is an emotion. I feel that perhaps 'horror' is not quite the right word. Horror summons up nausea to me slightly; 'terror' is perhaps more the word.

"I think the important thing, particularly with anything which verges on fear, is what you don't see. If you drench the screen in blood, and put every conceivable gruesome shot in front of the audience, it certainly has a shock effect; but in piling it up, and piling it up, the audience becomes completely bewildered, sated, and stunned so that it means nothing.

"If you can keep the tension going by what you *don't* see, but what you are imagining might or might not be going to happen, it is more effective. Is he or is he not behind the door? What is going to happen next? This can be terrifying on a bright sunlit day in a perfectly empty drawing room. It's the power of imagination in the audience's minds, the power of suggestion on the part of the people who make the story. It really is a question of not knowing which way the cat is going to jump next, or perhaps . . . in which direction the bat is going to fly."



In his most recent film, Chris Lee as RASPUTIN.



# Dracula

has been dead for ten years, but still the very sound of his name strikes terror into the hearts of men. Local people will not go near the stark, forbidding shape

PRINCE OF

# Darkness

of the castle which bears his name. They believe that evil still lurks there, and that one day the blood-sucking king of the night will return, return from the pile of ashes to which he had been reduced . . . and become once more . . . .

## DRACULA!

THE NAME of Count Dracula still strikes terror when it is mentioned, or thought about, in a small village in the Carpathian mountains. Even though the Count has been dead these past ten years, a chilly wind of fear and superstition blows through the village. Four travelers from England arrive to be greeted by this atmosphere and stay at the local inn, which they intend to use as a base for sight-seeing trips. The foursome is comprised of Charles Kent (Francis Matthews), whom one might describe as a devil-may-care type of chap; his attractive wife Diana (Suzan Farmer); Charles' sober elder brother Alan (Charles Tingwell), and his unhappy wife Helen (Barbara Shelley).

But there is a dreadful portent in store. The party is alarmed when a monk, Father Shandor (Andrew Keir) is fierce in his warning to them not to journey near Carlsbad, domain of the dreaded DRACULA.





They do not heed the warning; instead their curiosity is aroused. However, no amount of bribery will persuade their terrified coachman to take them to within two miles of Castle Dracula while it is dark—the castle itself is not marked on the map that Alan carries. The four people are left stranded by the coachman at a lonely crossroads. Ahead of them in the distance is the stark, forbidding shape of . . . Castle Dracula.

Before they even have time to decide what to do next, a driverless carriage and pair of horses arrives almost out of nowhere. They are incredulous at this sudden, mysterious arrival and, drawn by curiosity, they get into the carriage and allow themselves to be taken to the castle. When they arrive at the castle they find that they seem to have been expected; the table has been laid for four. There is a smell of hospitality—of a kind.

Klove (Philip Latham), a weird-looking man in black, stealthily introduces himself as the manservant and apologizes for the absence of his master . . . through Death.

After dinner they retire to the rooms prepared for visitors. But during the night, Alan is awakened by a disturbance in the cellars and goes to investigate. In the shadows, Klove waits for his unsuspecting prey, and leaps out on Alan and hacks him mercilessly to death. The blood-spattered body he hauls across the floor, leaving a gory trail behind. He suspends the body over an open coffin, in which he has placed the ashes of the deceased Dracula. The blood drips steadily from the still-warm body of Alan. His blood becomes the life-giving force for Dracula, whose

Now a Vampire, Helen is neatly terrorized by Diana (Suzan Farmer) who, in desperation, produces a dreaded Crucifix—a temporary weapon against the forces of Dracula.



Dracula snarls his rage at being interrupted in his initiation of Diana.



Having fallen into Dracula's clutches, the unfortunate Helen (Barbara Shelley) is ultimately "mastered" and transformed into a Vampire by the blood-sucking count.







**Vampire Helen attempts to sink her fangs into the neck of Charles (Francis Matthews).**



**Dracula tempts the hypnotized Diana to drink his blood and so join his vile kingdom.**



mortal ashes have been preserved in state ready for this grim sacrifice. As the blood mingles with the ashes, the Vampire slowly assumes a gaunt, immaculate shape. This is the deadly, living demon called DRACULA (Christopher Lee).

Restored to his human shape, Dracula chooses Helen as his first victim, and sinks his blood-lusting fangs into her, transforming this prim, Victorian lady into a stalking, evil creature.

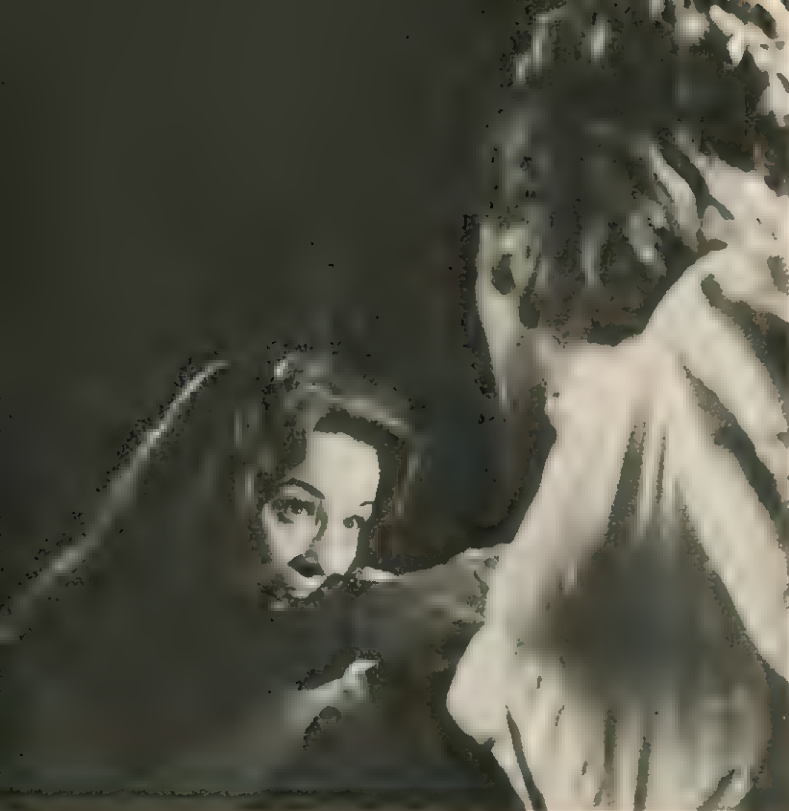
Charles stumbles on Alan's mutilated remains in the cellar, and is just in time to prevent Dracula from seducing Diana. He has a terrifying struggle with Dracula, and manages to rescue Diana and escape with her from the castle. The couple seek refuge in Father Shandor's monastery, where Shandor vows to vanquish the vampires for good.

Shandor explains that Dracula and his followers can only be destroyed by exposing them to the forces they fear most—the Cross, the Sun, the touch of running water. The monk then summons Brother Mark (Walter Brown) and a deranged man called Ludwig (Thorley Walters), whom Shandor had found several years before wandering near Castle Dracula.

Helen, now a vampire, tricks her way into Diana's bedroom at the monastery and attacks her. Diana's screams are heard by Shandor and Charles, who burst into her room to find blood and bite marks on her wrist. Grabbing an oil lamp and pressing her arm against the funnel, they perform a painful emergency cauterization which saves her from vampiredom. Helen is seized by the monks, and Shandor drives a stake through her heart.

**Dracula, in an attempt to "seduce" one of his guests, ritualistically cuts his chest open. Vampire blood gushes from the wound.**





Helen breaks into Diana's room and attacks her.  
Diana's screams bring help.







The monks hold the vampire Helen. They believe the only way of destroying her is to stake her through the heart.



Father Shandor (Andrew Keir) exorcizes the vampire devil in Helen ... with a hammer and stake.



The mysterious man, Ludwig, however, is secretly in Dracula's power and he beckons Diana to go with him to Shandor's study where Dracula is hiding.

Dracula makes another attempt to "seduce" her, but is stopped when Ludwig warns him that Shandor and Charles are on their way. Dracula takes Diana in his arms, and throws her senseless into the back of a wagon which clatters through the monastery gates, with Klove holding the reins. Shandor and Charles follow in frenzied pursuit.

Charles aims his gun and succeeds in hitting Klove. The wagon careens out of control towards the castle, and when it reaches the bridge it strikes a corner and topples Dracula out of the wagon on to the ice-covered moat below.

Charles rushes down on to the moat and grapples with Dracula on the ice. As the other pursuers' bullets chip the ice around Dracula's feet, Shandor suddenly realizes what he must, and can, do. He fires continuously into the ice, which starts to give way. Charles manages to free himself from Dracula's grasp as the ice breaks. But the Count himself slips, clawing helplessly, into the frozen water and disappears below the surface.

The evil has ended . . .

or has it?

DRACULA, PRINCE OF DARKNESS was directed by Terence Fisher for Hammer. It is released in the U.S. by 20 Century-Fox.

The dead Helen, a stake driven through her heart, is no longer a terrorizing force of evil.





Dracula succeeds in capturing Diana, and drags her to his castle.



Charles and Diana hold each other tight, and the monks fire at the ice around Dracula.





The ice around Dracula cracks under the impact of the bullets and the Count plunges into the frozen water.



Dracula disappears below the surface of the water . . . running water to a Vampire is a fatal element. Is this the end of the evil Count?







THE BIG BLOOD CURDLER

# THE FACE OF FU MANCHU

Directed by Don Sharp, and starring Christopher Lee as the villainous Oriental who seeks to dominate the world, this is the first of five films to be made about Fu Manchu. The second, **THE BRIDES OF FU MANCHU** is now in production. Although he fails in his object in **THE FACE OF FU MANCHU**, you can be sure that he will crop up again to further his deadly scheming, to victimize innocent people, and seek to make himself Master of the World.

Christopher Lee as the evil Oriental, Fu Manchu, who seeks to dominate the world.



Deborah de Lacey, one of the victims of Fu Manchu's terror.





**Tsai Chin carries out instructions to punish Deborah de Lacey.**

**Christopher Lee as the famous figure created by Sax Rohmer.**



**Tsai Chin, bound and gagged, is threatened by a knife.**

**The execution scene, the basket arranged for the severed head to fall neatly into it.**



**Karin Dor tries to prevent her attacker from killing her.**

**Karin Dor screams out in terror as she is attacked with a knife.**





The terrible doom of Fu Manchu's fresh young victim.

More Fu Manchu  
in **SHRIEK 4**



# BLOOD GALORE!

Omar Sharif demonstrates the gory  
art of finishing-off your enemy

**SHRIEK'S  
OWN  
BLOOD  
FEST**

**GENGHIS KHAN:** Stephen Boyd meets a blood spattered end after a goreful fight with Omar Sharif, which ends with the latter plunging his sword into the stomach of his adversary. Blood pours from the fatal gash.

















**BARRABAS:** Jack Palance's gruesome death scene in the arena.

**HAVE I THE RIGHT TO KILL?:** Amerio (Robert Castel) lies on the floor, blood spurting from his body, after being shot by a fellow conspirator.









What is the hideous secret of the Well  
daughter from the cold? What is the

For the answers, read

# THE

*When Hammer let loose a new monster with a lethal bite, a creature venomous, female, and given to sloughing her skin, the cast and whole unit of THE REPTILE suffered. Not that the creature itself did them any real physical harm. It just seemed to set the pace for anything that could bite or sting within range of the studio. Shooting on the lot in damp weather, the unit was besieged by low-flying midges, gnats, and mosquitoes. Ray Barrett, the film's hero, was one of the worst inflicted, and bites he received on the ankle turned septic and required medical attention.*

*Then a drowsy swarm of wasps, nearing death at the end of the season, descended on one of the tea trolleys. An unsuspecting electrician bit deep into a cake into which one insect had crawled. He soon dropped it when the sting reached his tongue...*

HARRY SPAULDING (Ray Barrett) learns that his brother has met with a sudden and mysterious death in a distant Cornish village and that he has inherited his brother's cottage there. With his fiancée Valerie (Jennifer Daniel) he travels to Clagmoor Heath where, even though it is as late as 1900, superstition is still strong and they are shunned as strangers. But Harry does manage to make one friend, the local publican Tom Bailly (Michael Ripper), a genial old salt who tries to conceal his anxiety over the fact that Ray and Valerie intend living in the cottage.

The young couple cross the open moorland to their new home, only to find that it has been wrecked, evidently the work of vandals. Harry believes it to be the work of hostile youths and heads back to the pub to thrash matters with the villagers, leaving Valerie to tidy up the cottage.

Valerie is confronted by the gaunt figure of Dr. Franklyn (Noel Willman) who lives in the sinister Well House nearby. He tells Valerie that he is looking for his daughter.

Harry, on his way back from the village, has a startling and violent encounter with the local eccentric, Mad Peter (John Laurie). Believing that Mad Peter might be able to throw some light onto his brother's death, Harry invites him home. After supper, they hear the weird chant of a reed pipe sounding through the night, and Mad Peter declares he heard the plaint when Harry's

House? Why does the doctor protect his  
terror that strikes at innocent people?

# REPTILE

brother died and that it is an omen of death. Saying that their cottage is a place of evil, Mad Peter leaves them and walks off into the darkness.

The young couple's sleep is disturbed by a moaning at the window. Running outside, Harry discovers Mad Peter foaming at the mouth, his face grotesquely blackened and distorted. The dying man utters the name of Dr. Franklyn, and Harry hurries to the Well House to summon him.

When Harry reaches Well House, Franklyn coldly declares himself to be a doctor of theology and not of medicine, but eventually he agrees to go with Harry. They arrive at the cottage to find that Mad Peter is already dead. Franklyn says that it must have been an epileptic seizure, and his silent Malay servant (Marne Maitland) arrives to remove the body.

After attending Mad Peter's funeral, Valerie walks back to the cottage alone, while Harry remains in the village for a drink with Tom, who reveals to him that there have been many recent mysterious deaths. Harry suggests that they work together to find the answer, but Tom says he is too afraid to do that.

Valerie arrives home to find flowers in every room, a token of friendship from Anna (Jacqueline Pearce), Franklyn's exotically beautiful daughter, who invites the couple to dine at the Well House that night. Her kindness is interrupted by Franklyn who treats his daughter with unnatural cruelty and contempt, but allows the invitation to

stand. When Valerie and Harry arrive at the Well House that evening, Franklyn tells them that he has shut Anna in her room to punish her. The atmosphere is hot and humid, and Franklyn says that it is kept that way because he and his daughter have spent most of their lives in hot climates. After the meal, Franklyn allows Anna to join them and he asks her to entertain them with some music. She begins strumming on a sitar and, suddenly, the melody drifts into the recurring theme of the reed pipes. Franklyn flies into a rage at this and orders his daughter upstairs.

Next day Tom calls at the cottage to say that he has decided after all to help Harry with his investigations. He arranges to meet him at the pub that night. When Harry arrives in the back parlour he finds that Tom has dug up Mad Peter's body for a close examination. Tom points out an odd wound on the neck which is like... a snake bite!

Under cover of darkness, they open the grave of Harry's brother, to find a similar mark on the body's neck.

Harry returns home to find Valerie waiting for him, with a note which had been pushed under their door. It is a plea for help from Anna. Harry speeds to the Well House and searches through many eerie rooms before finding Anna. But she is no longer the beautiful girl of captivating grace and shyness. Anna rears up before him, transformed into a ferocious snake creature, with scarcely any vestige of humanity.

Out darts her head, and her fangs glance at Harry's throat. Clutching in agony at the wound, Harry staggers back to the cottage and screams out to Valerie to cut the bite deeply with a knife. Steeling her nerves, Valerie follows his instructions and the poison is released. Valerie nurses Harry through a feverish night, from which he awakens unable to remember what has happened to him. Tom arrives and learns from Valerie the little she knows.

In the Well House itself, Franklyn goes to his daughter's room where he sees her human form stretched on the bed. On moving closer he sees that the form is only Anna's shell—she has shed her human skin. The new, loathsome Anna lies curled in the underground cavern below the house in a warm sleep beside the bubbling sulphur spring.

At the cottage, while Harry sleeps peacefully, Valerie decides to settle her own curiosity and heads for the Well House. She arrives at Franklyn's study in time to see him pick up a huge, oriental sword and move towards the cellar. Franklyn reaches the cavern and is about to strike the monstrous Anna with his deadly blade, when his aim is diverted by a scream from the Malay servant, who runs forward to protect his "pet". The two men fight, the Malay dropping his oil lamp, the flame of which spreads over the floor. After a

*Turn if you dare!*





The snail's pace in the nest





Franklyn (Noel Willman) raises the blanket which covers the hibernating snake-monster.





Anna (Jacqueline Pearce) shows Valerie (Jennifer Daniel) her menagerie of pets in the Well House.



Harry (Ray Barrett) struggles back to his cottage after being bitten by the snake monster in the Well House.



bitter struggle Franklyn manages to hurl the Malay into the scalding liquid of the sulphur spring and watches as he screams out in agony before being engulfed.

As the snake charmer sinks below the steaming surface, Franklyn notices Valerie and chases her up into the hallway. He drags her into his study and declares that, as she has discovered the family secret, he must do away with her. Babbling on in a crazed dementia, Franklyn tells her that when they lived in Borneo, his daughter had been cursed by the Ourang Sancto, the snake people. It was their revenge on him for having invaded the privacy of their sect. Every winter, he must protect his stricken daughter from the cold as she hibernates.

Franklyn locks Valerie in his study to leave her to perish in the flames which have now gained a hold on the house. At the door, he is attacked by his monster-like daughter, who has been aroused from her sleep by the heat from the fire. After striking him down, Anna turns towards the study and slithers across the floor to where the keys are still in the door.

Attracted from the village by the flames, Tom rouses Harry from his bed and the two hurry to the burning Well House. They smash the study window as Ann's fangs just miss Valerie's neck. The draught from the window acts on Anna and she recoils, shivering, into a corner.

Valerie, Tom and Harry escape from the house as the flames consume the building in a roaring inferno.

THE REPTILE is a Hammer production, made in England. Directed by John Gilling.

Harry (Ray Barrett) leaves his bed in the middle of the night when Mad Peter (John Laurie) returns after being attacked in the darkness of the moors.





Franklyn (Noel Willman) stops Valerie (Jennifer Daniel) from leaving the cellar of the Well House after she has learned his terrible secret.



The Malay (Marne Maitland) tries to prevent Franklyn (Noel Willman) from killing the snake-monster.

Tom Bailery (Michael Ripper) shows Harry (Ray Barrett) the bite mark he has discovered on the neck of Mad Peter (John Laurie).



Franklyn (Noel Willman) approaches the blanket by the sulphur spring under which the monster is hibernating.





Franklyn (Noel Willman) holds his Malay servant (Marne Maitland) over the edge of the sulphur spring in the course of their fight.



Franklyn (Noel Willman) fights his Malay servant (Marne Maitland) when he prevents him from slaying the monster.



The Malay (Marne Maitland) meets his fate in the sulphur spring.



# THE ZOMBIE

## A to Z

*To help you understand the plague of the Zombies*

**ABSTINENCE:** Zombies exist without food, water, air or rest.

**ASSON:** A gourd rattle, used to command or summon up the spirits of the past.

**BLACK MAGIC:** The black art; magic by means of evil spirits.

**BARON SAMEDE:** Master of Cemeteries invoked during the raising of a Zombie.

**CHICKEN:** The chicken and its blood are used in rituals.

**DEATH:** A Zombie cannot die. It can only corrode away or be destroyed.

**DANGBE:** The supreme evil divinity of Voodoo.

**DAHOMY:** A first home of Voodoo.

**DRUM:** The essential accompaniment to ritual and a virility symbol.

**EFFIGY:** or Voodoo Doll, used on victims to recruit them to Zombiedom.

**FACT OR FICTION:** According to believers, Zombies are corpses taken from the grave and endowed with a form of life by sorcerers. Detractors put up the theory that Zombies are just unfortunate beings given a mock burial and then held in drugged slavery.

**GENDER:** Zombies retain the gender of the original person but none of the sexual instincts. They cannot reproduce their own kind.

**GUINEA:** A first home of Voodoo.

**HAITI:** The West Indian republic where Voodoo is the secret but widespread religion.

**HUN'GAN:** Witch doctor or male priest.

**HUNSI:** Female witch doctor.

**INCANTATIONS:** The magic phrases used in prayer or to summon up the spirits and win control over victims.

**LEE:** The devil's paradise, to which all Voodoo initiates make a symbolic journey.

**JETTATURA:** The spell of the evil eye cast on intended Zombies.

**KNIFE:** The weapon used in Voodoo sacrifices.

**LAMBI:** A seashell sounded in ceremonials.

**LIMBO:** The borderland of hell, and the spiritual domain of the Zombies.

**LOA:** State of frenzy.

**MAMBO:** Voodoo priestess.

**MOON:** Symbol of the Voodoo goddess, Erzulie, Queen of Heaven and Earth.

**NARCOTICS:** Various drugs are used to induce trance-like states in the rituals.

**OGAN:** A musical instrument played only by women at ceremonials.

**PETRO:** The Voodoo rite which instills magic powers.

**QUASSIA:** A West Indian tree, the bitter wood and bark of which is used as a tonic against evil spirits.

**RITUAL:** The religious ceremonial of the Voodoo.

**RADA:** The Voodoo initiation rite.

**SACRIFICE:** The slaying of an animal as a preliminary to the religious ritual performance.

**SERPENT:** The Voodoo serpent takes a major part in the symbolism of the cult.

**TABOO:** Actions or beliefs which contradict the rulings of the Voodoo.

**UNDEAD:** The unreal state in which a Zombie exists.

**VOODOO:** A black cult or religion, steeped in the evil magic of the ages.

**VEVE:** A symbolic pattern adorning the place of sacrifice.

**WITCHCRAFT:** The realm of the occult of which Voodoo is just one branch.

**XANTHOCROIA:** The yellowing of the skin which marks the first transition to Zombiedom.

**YACCA:** A West Indian tree, the green wood of which is used for the smoky fires of Voodoo ritual.

**ZOMBIE:** A grotesque servant of the Voodoo priesthood, used to demonstrate the magic powers of the priests, as a completely subjected slave.



Hamilton (John Carson), garbed for voodoo ritual, leers over the effigy doll he will use to influence Sylvia.





A Zombie emerges from the grave in the nightmare which Peter experiences in his delirium.

Hammer, which has already contributed to the Halls of Horror their creations of Dracula, Frankenstein's monster, the Mummy, the Werewolf, and the loathsome shape of the Gorgon with its head of writhing snakes, has now turned to focus on the "undead" phenomena of the voodoo cult. In **THE PLAGUE OF THE ZOMBIES**, the walking dead create suspense and terror, surrounded by all the voodoo ritual of weird rites, sacrificial masks, and grave-robbing. So watch out . . . . .

# The Plague of the Zombies

**THE LATEST MONSTER LET LOOSE BY HAMMER, THE KING OF HORROR**

OUR NIGHTMARE tale begins in a remote village in Cornwall, on the southwest peninsula of the English mainland. The time is nearly a hundred years ago. A mysterious, fatal illness has taken a heavy toll of the young laborers of the village, and Peter Thompson (Brook Williams) decides to seek help from a specialist. He applies to his former professor, Sir James Forbes (Andre Morell), who agrees to help him. Sir James travels to the village, taking with him his young daughter Sylvia (Diane Clare).

During the journey they have an encounter with Harry Denver (Alex Davion), a rude and arrogant huntsman who asks them which way the fox has gone. Sylvia deliberately gives him the wrong direction, as she detests blood sports. When they reach the village the

coach is again held up, this time by a funeral procession. As they wait, the young huntsmen return, and Denver, in revenge for having been made a fool, charges with his party into the funeral party. The brother of the dead man, Martinus (Marcus Hammond) is horrified as the coffin is thrown to the ground and the corpse spills out onto the roadway. The young huntsmen just laugh. Sylvia tries to apologize to the mourners but is coldly rebuffed. She does, however, find some sympathy from the Vicar (Roy Royston) who directs them to Peter Thompson's house.

When Sylvia and her father arrive at Thompson's house, they find only the doctor's wife, Alice (Jacqueline Pearce). Alice is obviously far from well, but tries to be cheerful and makes little of a crudely bandaged cut on her wrist.

Sir James leaves his daughter with Alice, while he goes to find the doctor. At the local inn he finds Thompson being berated by Martinus and the mourners for this, the latest of many deaths in their area. Sir James rescues the doctor and, introducing himself, praises Peter Thompson's medical ability. Peter tells Sir James that diagnosis has been frustrated by the refusal of anyone to allow a post mortem, on superstitious grounds. Peter tells him that the only person in the area who would be able to demand an autopsy is the local squire, Clive Hamilton (John Carson), who would be unlikely to help them. The only way left, says Sir James, will be to go into the cemetery at night and dig up the body of Martinus' brother.

Before the two men set out on their venture, Sylvia is disturbed to see the



CHAPLIN

NOBODY WANTS  
TO LIVE



**A Zombie (Peter Diamond) emerges from the grave.**

**Alice (Jacqueline Pearce) begins to break under the strain of voodoo influences.**

ill Alice walking away alone into the night. Without attracting the attention of the two men, Sylvia follows Alice into the darkness; but after trekking across open moorland, Sylvia becomes lost. She is surprised by the appearance of Martinus, now very drunk. She runs away from him, but in so doing runs into even greater danger . . . the young bloods coming back from their fruitless hunt for the fox. Denver decides that as they have no fox, they'll make Sylvia their quarry. They corner her in the wood; Denver pulls Sylvia up onto his horse and heads off to the manor house, where he throws her onto the floor. The young bloods, with an ample supply of wine and cigars, play cards for turns with their captive. Squire Hamilton arrives just in time and orders Denver and his rough companions to leave.

The Squire offers Sylvia his apologies and the use of his carriage to take her home. She refuses both, but in response to his pleadings agrees not to report the incident to the local police.

Sylvia sets out to walk home, but on the way is attracted by an eerie drumming sound. It leads her to where she had lost sight of Alice earlier; then on to a collection of disused huts around the head of an old tin mine. The drumming seems to be coming from one of the shafts. As she is about to leave, she is suddenly confronted by the terrible, frightening figure of the corpse she had earlier seen thrown onto the road at the funeral mishap. It stands erect, laughing eerily and holding in his arms . . . the dead body of Alice.

Sylvia, horrified, moves closer; he drops the body and runs away.

**Another Zombie (Ben Aris) emerges from the grave in the nightmare sequence.**



Peter and Sir James, meanwhile, have reached the graveyard and are about to lift the coffin lid when Sergeant Swift (Michael Ripper) and his constable (Dennis Chinnery) arrive. Sir James explains his purpose to them, then opens the lid. It is empty.

The sergeant agrees not to report the matter for the moment, at Sir James' request.

When Peter and Sir James return home, they find Sylvia in a terrible state. She tells them of the dreadful death of Alice. They recover the body; and the drunken Martinus, who was found sleeping nearby, is arrested. But the post mortem produces no clues for them, so Sir James goes to the jail to talk with Martinus to see what he can learn. Martinus claims that he saw his dead brother, clad in his shroud, walking near the mine.

The following day, Sir James and Peter accompany the police to the mine, where the Sergeant explains that the mine had been closed, in spite of its rich deposits, because of many accidents there. With its closure, the squire had fallen into debt; but his son, after a spell abroad in Haiti, has suddenly and very mysteriously risen to affluence.

While this is going on, Sylvia is visited by Squire Hamilton. When she offers him a drink, he contrives to break the glass so that she cuts her finger, and he catches a sample of her blood. Seeing the cut, Sylvia is filled with strange foreboding; she remembers Alice's cut wrist.



**Sylvia (Diane Clare) screams at the sight of a body in the woods.**

Later, Hamilton and Denver are seen garbed and masked as evil priests, engaged in voodoo ritual in the depths of the old tin mine. At the very moment that they coat a doll effigy with Sylvia's blood, a mile away, at the graveside of Alice's burial, Sylvia weakens as the cut in her finger re-opens.

Sir James meanwhile is in the Vicar's library looking through books on voodoo, where he finds confirmation of his suspicions. He pronounces that the





Alice's blood-smeared body is prepared for autopsy.



Hamilton (John Carson) prepares for the sacrifice of the trance-held Sylvia (Diane Clare).



Sylvia (Diane Clare) is filled with foreboding when she notices that the body of her friend, Alice, bears a strange cut like the one she has just sustained.



Hamilton (John Carson), in his voodoo garb, is interrupted while in the process of robbing the grave of Alice.



The young bloods close in on Sylvia (Diane Clare) after dragging her to the Manor House.



In his nightmare delirium, Peter (Brook Williams) imagines himself surrounded by Zombies, one of whom (Del Watson) threatens to throttle him.

apparition which had held the dead Alice before the horrified gaze of Sylvia was "undead" — A ZOMBIE!

Fearing that Alice will not lie in peace, Sir James, together with Peter and the Vicar, plan to keep an all night vigil in the graveyard. After midnight, Sir James sends the Vicar home off watch, but he is attacked on the way by the hooded Denver; Sir James and Peter leave the graveside to go to his rescue. When they return to the graveyard, they surprise a group in process of robbing the grave. Sir James approaches the coffin to examine the dead Alice; as he leans over it, her eyes flicker open. He orders Peter to stand back, picks up a spade, and with a cry of "ZOMBIE!" he decapitates the undead Alice; blood spurts from the mocking head.

Peter is demented by his wife's horrible fate, and in his imagination sees all the graves in the cemetery yawning open, with Zombies emerging to be greeted by the grinning, severed head of Alice. When he emerges from his nightmare, Peter is told that Alice has been reburied properly. He relates his nightmare to Sir James, and the police decide to open other graves. Their suspicions are confirmed; the coffins are all empty.

They return to the police station where they are told that Martinus has disappeared after being visited by Hamilton. The Squire had again used the glass trick so that the prisoner had cut himself. Sir James fears the significance of the cuts, and, remembering Sylvia's wound, hurries back to the doctor's house. His daughter seems to be well, but Sir James instructs Peter not to leave her alone, not for a second, while he goes to see the Squire. Sir James accuses Hamilton of voodoo murder; the squire, in rage, orders him from the house, saying that the accusations are madness. Sir James contrives to re-enter the manor unnoticed; he watches as Hamilton dresses in ritual robes and takes up the Sylvia effigy from a drawerful of voodoo dolls. Hamilton then disappears through a secret panel, leaving Sir James locked helplessly in the room.

In the mine, the Zombies are hard





Denver (Alex Davion), garbed for voodoo ritual, waylays the Vicar (Roy Royston).



Sylvia (Diane Clare) is appalled to find that her blood-smeared friend is dead.



As Hamilton (John Carson) approaches the moment of sacrifice, Sylvia (Diane Clare) begins to emerge from the spell of the voodoo trance.



A Zombie (Ben Aris) stalks the night.

at work under the whips of Denver's associates. Hamilton makes his way to a sacrificial chamber where he resumes the voodoo influence on the doll effigy of Sylvia. When the spell begins to work, Sylvia contrives to elude Peter's watchfulness, escapes from the house, and makes her way towards the mine.

At the manor house, Sir James collects the effigies from the study drawer as evidence against Hamilton. While doing this, he is surprised by Denver who attacks him with a knife, and narrowly misses death in the ensuing struggle, before turning the blade on his attacker and killing him. Denver's body falls into the hearth and spills the glowing fire over the room.

Sylvia by now has arrived at the mine where she is met by the newly-recruited Zombie, Martinus, and is conducted to the sacrificial chamber. It is only when she comes face-to-face with Hamilton that Sylvia is shocked to her senses, but she is restrained and prepared for sacrifice.

As the fire at the manor house takes a serious hold, Sir James escapes, leaving the effigies to the flames. He hurries towards the mine. Peter has arrived there before him and has entered the chamber, just as the sacrificial knife is poised over Sylvia. But Peter is held back by the young bloods.

Suddenly the Zombies around them start to smoulder and, as the fire in the manor takes hold, their clothes and bodies burst into flames. In the chaos, Peter manages to free Sylvia and to get her to the lift shaft where Sir James leads them to safety.

Hamilton and his diabolical companions are now at the mercy of their ghastly slave army. The flaming corpses turn on them and consume them in their fiery embrace.

*Sir James Forbes*, ANDRE MORELL  
*Sylvia*, DIANE CLARE  
*Peter Tompson*, BROOK WILLIAMS  
*Alice*, JACQUELINE PEARCE  
*Squire Hamilton*, JOHN CARSON  
*Harry Denver*, ALEXANDER DAVION  
*Police sergeant*, MICHAEL RIPPER  
*Vicar*, ROY ROYSTON  
*Martinus*, MARCUS HAMMOND  
*Constable*, DENNIS CHINNERY

Directed by John Gilling. Photographed in Technicolor. Released in America by 20th Century-Fox (in Britain by Warner-Pathe)



Sylvia (Diane Clare) is horrified at the sight of a Zombie (Ben Aris) carrying the body of Alice.



The severed head of Alice Tompson, which haunts Peter in his nightmare delirium.





**Shock after shock after sensual shock . . . . .**  
**WRITHE!** as you witness mother and daughter  
lusting for the same man, murdering, thieving  
in a marsh of **STARK TERROR!**  
in

# **ONIBABA**

IT IS THE age of wars in Ancient Japan. The powerful clans find their homes in ruins, soldiers of retreating armies are deserting by the hundreds, people are starving.

On a desolate moor, two women are living in a thatched hut. One is middle-aged, the other is her teenage daughter-in-law. Their trade is . . . murder.

They ambush deserting soldiers, butcher them and while the blood pours from their hacked bodies the women strip the soldiers of their weapons and of their armor before disposing of the bodies in a dry well. The loot is traded for rice. The two women also wait for the girl's husband to return from the wars.

One day a man does return, but it is not the husband. It is Hachi, a local farmer, who claims that he witnessed the death of the girl's husband on a battlefield. Craving sex, Hachi attempts to lure the young widow to his hut; but her mother-in-law forbids this, for she suspects that the husband is still alive and that Hachi is lying in an attempt to seduce the girl. But she also has another motive; she wants to sleep with Hachi herself.

But Hachi wins, and the girl runs headlong through the night and savagely lusts with him. The mother-in-law is unable to keep the sex-starved girl from Hachi.

One night a general, his face concealed behind a devil's mask, shocks the woman by abruptly appearing and asking her to guide him to a nearby village. Unwillingly she does this . . . then kills him and, almost before the last agonized breath passes from the slaughtered man, she strips the blood-spattered armor from his body. The mask she keeps for herself.

The mother-in-law then, using the mask, jumps into view on the eerie moor and terrifies her superstitious daughter-in-law in the hope that she will stay away from Hachi. But then the woman cannot remove the mask, and the girl discovers who has been "haunting" her. She is naturally resentful, but agrees to help remove the mask if she is permitted to sleep with Hachi whenever she chooses.

The mask is difficult to remove. The girl slugs it with a hammer, finally it breaks. But . . . the woman's face has been broken, too.

The girl panics and flees. Her mother-in-law, not aware of how hideous she looks, goes in pursuit. The chase leads towards the dry well . . . The mother-in-law plunges downward . . .

ONIBABA was filmed in Japan in Tohoscope, and was written and directed by Kaneto Shindo.







Martin Roth meets his death as a blow torch is thrust into his face.

# SHRIEK'S PREVIEW SPECIAL

## The Psychopath

from a story written by the author of **PSYCHO**, Robert Bloch

DEATH COMES in a sudden and brutal fashion to four men. The only connection between the four murdered men is that they were all amateur musicians who met once a week at the home of a retired businessman to enjoy serious music. Scotland Yard Detective-Inspector Holloway (Patrick Wymark) is assigned to find the real link between the killings.

The four murdered men are Reinhardt Klermer (John Harvey) who was deliberately run down by a car; Frank Saville (Alexander Knox) who met his death by poison; Martin Roth (Thorley Walters) who was burned to death; and Victor Ledoux (Robert Crewdson) who was found hanged in his own bath.

A sinister element creeps in when the Inspector finds that with each body there was a small doll, fashioned in the image of the victim.

The doll found with the body of Klermer is discovered to be one of six which were sold to Mrs. Hedwig Von Sturm (Margaret Johnston) whose husband was a German officer who had been arrested after the war by the Allies for using slave labor. But Von Sturm committed suicide while in prison. Mrs. Von Sturm is an invalid, a pathetic sight in her wheelchair, when the Inspector calls to question her. He is invited into her living-room where he finds that all the chairs, tables, etc., are occupied by a mass of dolls, of all sizes, in varying costumes. In the dim light they take on a grotesque attitude, causing the Inspector to shudder. Seated at a coffee-table, taking tea, are three dolls, all the size of children, but dressed as adults. These dolls are addressed by Mrs.

Von Sturm: "Children, we have a visitor!" Then she asks the Inspector to excuse her "little ones". "They are not used to strangers; we were just having tea!"

The Inspector confronts her with the doll he found by the body of Klermer. She recognizes the image as being that of Klermer, the solicitor who was working on her behalf to try to clear her husband's name of the crimes he was accused of, and to regain the estate which was confiscated. She denies any knowledge of this particular doll, or where it came from. Her son, Mark (John Standing) arrives and tells the Inspector off for disturbing his mother, saying that she is not at all well. He tells the Inspector that he works as a night watchman at a factory, and admits that he knew of the death of Klermer; he had not told his mother because he did not want to cause her too much worry at this time.

The death of Frank Saville, was at first attributed to a heart attack; but in his hand was found a doll, its face contorted in agony just like that of Saville. His death is found to be due to poisoning by prussic acid, unknowingly administered in tablet form by his daughter Louise (Judy Huxtable), who at first is not entirely cleared of suspicion since her father had objected to her marriage to an American medical student.

Roth's death comes in a horrifying way. He visits Ledoux's studio, and, finding no one there, he reaches out to draw back the curtain of the shower. There, in front of him, is a doll, its face horribly charred. As he is momentarily held by shock, a flaming blowtorch is thrust into his face. Roth screams out in agony as the flames lick around his face . . .



The Inspector come to investigate this murder, and finds Ledoux himself behind the shower curtain, hanged. And above the body? A doll, with a rope around its neck.

The four dead men, the Inspector discovers, were all on the Allied Commission which had condemned Von Sturm. He suspects that the obviously mentally disturbed Mrs. Von Sturm is a schizophrenic who has been taking revenge for her husband's death; or perhaps someone else is trying to cover up the crimes by pinning the blame on her.

Saville's daughter believes that someone is trying to put the blame on Mrs. Von Sturm, and visits the woman. The weird display of dolls shocks Louise. Mrs. Von Sturm refuses to believe her, and ask her to go down the stairs, below the almost life-size doll's house. Here she finds the body of Mark, who has been missing since he had a scuffle with the Inspector. Mrs. Von Sturm insists that he is "only sleeping". On a table nearby is a doll—a replica of herself!

She reacts with horror as she sees Mrs. Von Sturm rising slowly from the wheelchair to which she has been confined for 23 years, and walking towards her . . .

THE PSYCHOPATH was written by Robert Bloch, and directed by Freddie Francis. It was filmed in Technicolor and Techniscope in Britain, and is distributed by Paramount.



Another victim of a vicious murderer: Ledoux is found hanged in his own bath.



Louise Saville tries to solve her father's murder, and puts her own life in danger.



Mark, a mysterious character who becomes a murder victim.



The Inspector calls on Mrs. Von Sturm to see if he can find any link between her and the gruesome murders.



Ledoux, another victim.





**Inspector Holloway finds a charred doll by the body of one of the victims.**



**Mrs. Von Sturm, the dolls, and the doll's house which hides a secret entrance to the mysterious cellar.**



**Louise tries to find out the truth for herself from Mrs. Von Sturm.**

**Mark, Mrs. Von Sturm's son, meets a gruesome death.**



Mrs. Von Sturm: schizophrenic, or victim of a plot to incriminate her for the murders?



Louise descends into the cellar of the Von Sturm house, and finds a doll fashioned in her own image. Is this a prelude to her own murder?





Louise recoils in horror as Mrs. Von Sturm approaches her.



Louise discovers the body of Mark in the cellar. Mrs. Von Sturm insists that he is only "sleeping".



As Louise turns she sees Mrs. Von Sturm rising from the chair to which she has been confined for 23 years.







Horribly maimed by acid flung at him by Rasputin, Peter (Dinsdale Landen) gasps out the name of his assailant in his dying moments.

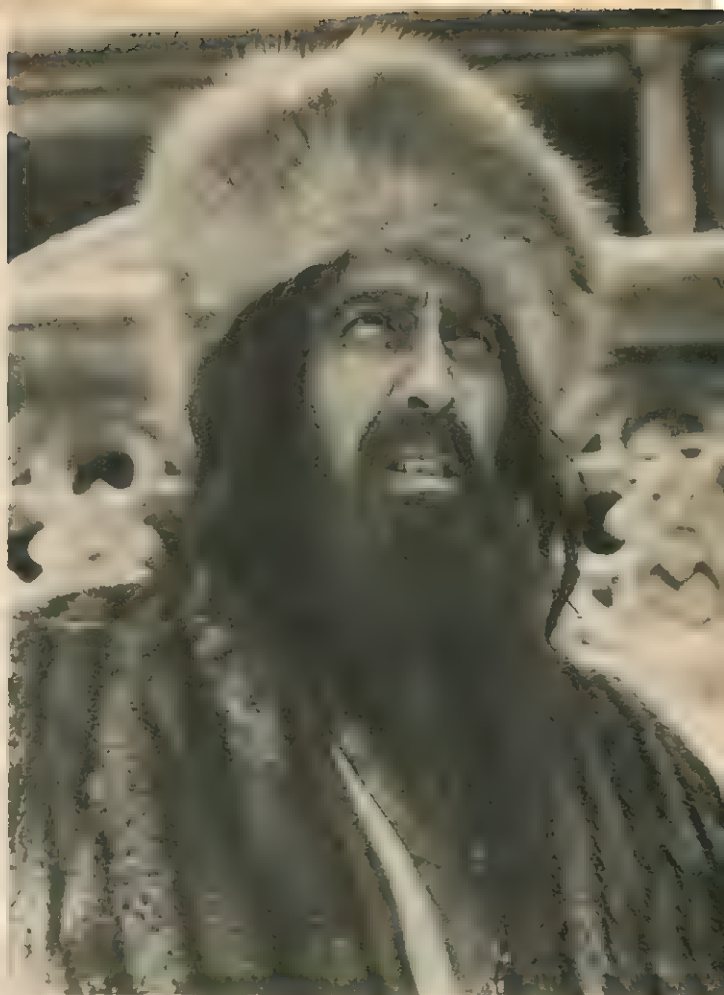
A preview of  
Christopher Lee's latest film

# RASPUTIN

## *The Mad Monk*

Christopher Lee plays the evil genius Rasputin, in this his 72nd screen role. Says Lee, "It is probably my best screen part to date. Certainly the longest, and especially difficult because Rasputin was such an enigma — an incredible mixture of lecher, sadist and saint!"

His co-stars in this film are Francis Matthews, Barbara Shelley, Suzan Farmer, Disndale Landen and Renee Asherton. It was directed by Don Sharp for Hammer. It is released in America by 20th Century-Fox.

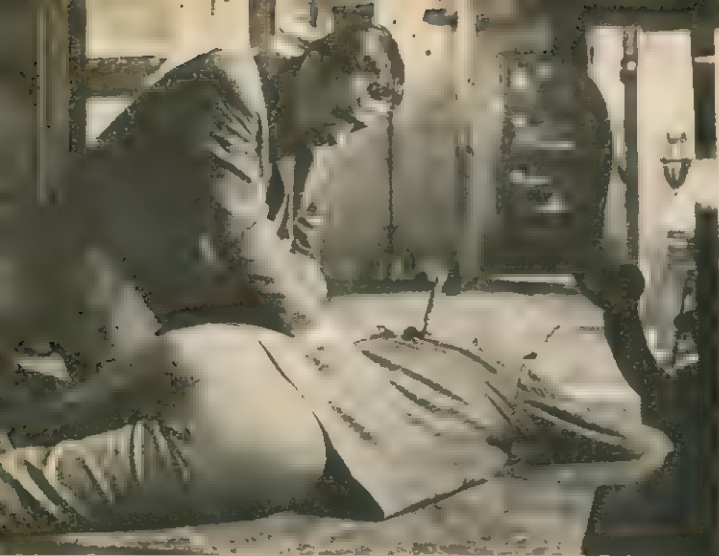


Christopher Lee as Rasputin—dressed grandly after his rise to affluence in St. Petersburg.



Burly young Countess  
Marshall is transfixed  
and pain when Rasputin chokes  
his head in a terrible light





Ivan (Francis Matthews) stoops over the body of Zargo (Richard Pasco), who shielded him from a knife thrown by Rasputin.



Rasputin jeers taunts when a woman hysterically attacks him.



Rasputin knocks Sonia (Barbara Shelley) to the ground after she attacks him.



The poison put into his wine and chocolates takes a grip on Rasputin.



Rasputin lies prostrate on the ice of the frozen river after being tumbled from a high window of a hunting lodge. He crosses himself in a dying gesture.





Monstrous Memory of Manth: the terror that stalked by night in the 'forties in NIGHT OF THE DEMON, directed by Jacques Tourneur.

# MONSTROUS MEMORIES

*Or these little things remind me of you!*



"And one day you'll grow up and do battle with Godzilla, like all good little things do!" — from MANIAC.



"Another one broken? Fangs ain't what they used to be." from KISS OF THE VAMPIRE.



"Life gets monotonous doesn't it?" Robin Bailey as the Frankenstein monster in the Dave Clark movie HAVING A WILD WEEKEND.





"What a face; I could admire myself for hours!"—from **THE PHANTOM OF THE OPERA**.



"Okay, okay, now let's discuss this rationally."—Roy Castle and reptile in **DR. WHO AND THE DALEKS**.



"Look, honey, I must hang up now; our producer wants to discuss a script change with me."—Jonathan Winters in **THE LOVED ONE**.



"My girl friend's a vampire, you know; sometimes leaves me kind of empty."—Edward de Souza and make-up man between scenes for **KISS OF THE VAMPIRE**.



"How much longer will they leave me stuck up here?"—from **THE PIRATES OF BLOOD RIVER**.



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shows how to hypnotize  
in 30 seconds!

Yes, an amazing new method has been developed to bring on quick, easy induction of the hypnotic trance. Now, for the first time, you too can benefit from this recent discovery in hypnotic induction.

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# in How to HYPNOTIZE

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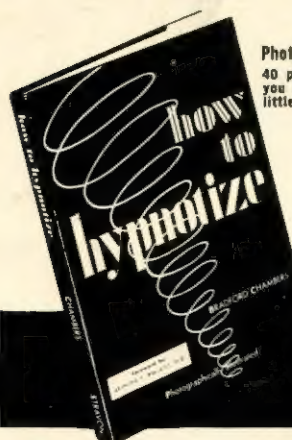
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